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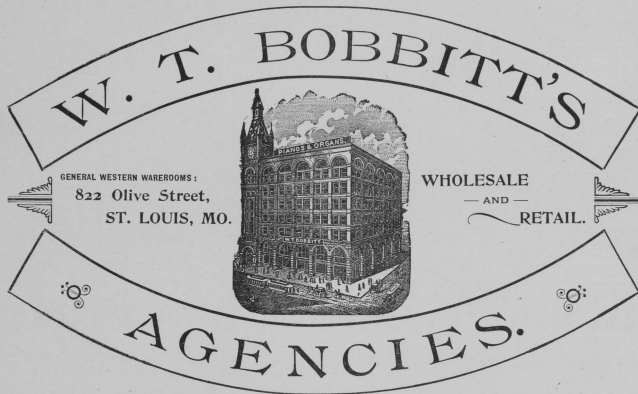
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# PIANOS

## DR. DVOŘÁK TALKS.

The following interview with Dr. Antonín Dvořák, which appeared in the *Herold*, is full of interest to the musical profession. Dr. Dvořák observed: "I think I will renew my contract," said the Doctor. "I like the American people, and if they are satisfied with me I will stay. The work is hard and progress is slow, but I have great faith that we are building sure foundations. In the education of musicians sound results are not reached very rapidly."

"The prizes offered by the Conservatory for compositions this year have already borne fruit. Among the compositions already received are a really good symphony and string quartet. Some of the other compositions also show remarkable merit. Among our pupils the little children display surprising talent. It is a joy to hear their work. These tiny Americans who intend to make music their profession are of great importance. Some of them are only seven and eight years old. The class of colored people is another hopeful feature. We have found many splendid voices. The sopranos are especially good. The colored people seem to have a sincere love for music. They are so enthusiastic, and at the same time so modest and respectful. I am really fond of working with them. In time they will surprise everybody."

## HOPEFUL PROSPECTS OF OPERA.

"Those who are doubtful about English opera by English singers can take heart, for there is plenty of evidence that it will not be long before grand opera can be produced in this country without the aid of foreign singers. The last opera class examinations were very satisfactory."

"As for the composition class, of which I have immediate charge, we have worked very hard during the whole year, and have produced a number of creditable compositions. Mr. Shelley wrote an overture, an orchestra suite and a cantata; Mr. M. Arnold Strathotte wrote plantation dances for the orchestra, and a dramatic overture; Mr. Goldmark wrote a trio for the piano, violin and 'cello in D minor; Mr. Loomis wrote a sonata for violin and piano; and Mr. Kinney wrote songs and a sonata for violin and piano. I am still keeping before the minds of my young composers the fact that the negro melodies of America offer a splendid foundation, the country is full of rich and varied themes, songs of the people. The idea of an American school of music is never to be lost sight of."

"Yes, there is much to encourage me in my labors. The orchestra class of 45 active members shows surprising progress. We have added several colored students. In our concerts the orchestra has rendered Schubert's symphonies in B and C, Volkmann's serenade for strings, Weber's 'Frischschütz' overture, and Beethoven's C minor piano concerto played by Miss Bertha Vianska. In addition to the Conservatory concerts, the orchestra may give a se-

ries in the New England States. We shall play only classical music; Bach, Beethoven, Mozart and Schubert will be represented, and of the last two our selections will be such as have seldom or never been heard in this country. Besides these we shall make a feature of the works of Cherubini and Volkmann. "You can see why it is that I am hopeful. Americans should think it a high privilege to assist in making the musical art prosper in their own land."

"I have not heard much church music in America, but I intend to," said Dr. Dvořák. "Once I went to St. Patrick's Cathedral in Fifth avenue and listened to a mass by Mozart. The singing was very good, but I was greatly disappointed, for there was no orchestra. It is impossible to give Mozart's masses without an orchestra unless their greatest beauty is to be sacrificed. The trouble is that the orchestra is not used sufficiently in churches because of the great expense. For that reason composers do not now write their greatest religious compositions for churches. My 'Sabath Mater' was not given in Prague because the Archbishop thought it would cost too much, and because it was too elaborate."

"There is the difficulty. The churches are spending less and less upon music, or rather the wages of musicians are so high that even rich churches can rarely afford to have orchestras. So we miss some of the noblest music that men have written. In Germany they say that Mozart never knew how to compose church music; but that is simply because the Germans, being Protestants, do not like to have orchestras in their churches, and therefore cannot get the real effect of Mozart's compositions. The Germans look upon Bach as the one really great church composer. I do not agree with them that Mozart lacks grandeur and dignity. If they would use orchestras in their churches they would soon change their opinion."

## TRIVIAL CHURCH MUSIC.

"I went into another fine Catholic church in New York recently and heard congregational singing by school children. They sang to waltz time. I was astounded to hear trivial and vulgar music in such a splendid building during a religious service. Then the organist capped the climax by playing a lively march. I cannot understand the spirit of people who mix up that sort of music with divine worship."

It is curious to notice how earnest Dr. Dvořák grows when he speaks of religion. He is a devout Christian, and regards the church as the guardian of the arts.

"Speaking of congregational singing, Doctor," I said, "do you think it is a thing to be encouraged?" "That is a hard question to answer. The Catholic congregations in America do not sing. But in my country the congregations do sing, and the effect is very often beautiful."

"Do you think that the right kind of music helps one to get into a mood for divine worship?"

"Oh, yes; certainly."

"Well, is one more likely to be moved by religious music when listening to it than when taking part in it?"

"That depends somewhat on the music, and on the kind of people who are in the congregation."

"I ask you for your own thought as a musician. What is the result of your observation?"

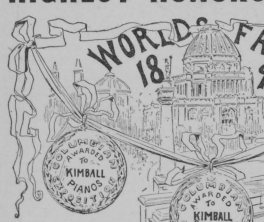
"I am inclined to believe that a congregation which sings is more apt to be stirred emotionally than a congregation which simply listens to singing, but I would not like to express myself too strongly on this point. You raise an interesting point that I have not given much thought to. While I was in the village of Spillville, in Iowa, this summer I had a touching experience. You know that Spillville is a Bohemian settlement, and all the farms round about the country there are owned by Bohemians. They are a simple, hard-working, sincere, God-fearing people, very much in love with America and very fond of the fertile western country. They gave me a hearty welcome everywhere. On Sunday I went to the little Catholic church and played the organ. Without knowing why I did it, I unconsciously began to play an old Bohemian hymn that I used to play 40 years ago when I was a boy. The whole congregation joined in and sang it in such a way that I shed tears. It was a simple song—'Bene Pred Tebe Velebnosti' in plain English, 'O Lord, We kneel Before Thy Sublimity.' After the service the old women came up to me and thanked me for the dear old melody."

## ORGAN AND CHOIR.

"But, speaking once more of church music, I find that the tendency in churches is to combine the choir and the organ. That presents a great difficulty to composers. I can write for the organ or for the choir, but I cannot write satisfactory music for the organ and choir combined. The organ is a perfect instrument for preludes, interludes, and postludes, but I do not regard it as a good instrument to accompany voices. It would be far better to have vocal music without any accompaniment whatever. In all my organ and choir music I sing without accompaniment. To my mind the effect is very imposing. I like it very much, it is dignified and impressive."

Musicians in the United States Navy are a fairly well paid class of enlisted men. Only flagships have a band, but something in the way of official music is provided on board of all ships. Bandmasters receive \$50 per month, first musicians \$30, musicians of the first class \$32, second class \$30, drummers \$13 to \$20. The members of the Marine Band, by provision of an act of Congress, now almost 40 years in operation, receive, in addition to their pay, an allowance of \$4 per month for playing at the White House.

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February, 1894.

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Vol. 17—No. 2.

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## THREE PIANO CONCERTS.

Mr. Charles Kunkel announces three piano concerts to be given at the Delmar Avenue Baptist Church, N. W. Cor. Delmar and Vendelon avenues (444 st.) Tuesday evening, February 6th, 1894; Tuesday evening, March 6th, 1894; Tuesday evening, April 3rd, 1894, at 8:15 o'clock. The programmes will be of the most interesting and varied type, and will offer the choicest works of the old and new masters. Three evenings of thorough enjoyment can be spent by lovers of music in attending these concerts. To students of music they will prove especially valuable and educative, and promote in them a greater love for their work.

The price of tickets for single concerts is 50 cents each; tickets admitting to the three concerts, \$1.00 each. Tickets can be obtained at all the leading music stores or at the door on the evening of the concert.

Programme of the first concert, Tuesday, February 6th, 1894, 8:15 P.M.:

I. Beethoven, Ludwig van—Sonata in C major, Op. 2, No. 3, 1. c. Allegro con brio; 2. Adagio; 3. Scherzo; 4. Allegro Assai.  
II. Ketterer, Wieniaski—Kivaski, 2nd Mazurka in A minor, for the violin, by Henri Wieniaski, transcribed for the piano by Eugene Ketterer.  
Chopin, Friedrich—Nocturne in E minor, Op. 55, No. 1. Scamatti, Giovanni—c. Gavotte, in A Flat minor, Op. 14. Fuchs, Robert—Ande, Silent Love (Mille Liebes), in E Flat major, dance Hongroise (Hungarian Dance), in G major.

III. Moszkowski, M.—Revell d'Amour, Valse (Love's Awakening), Melchotte, Claude—b. Trust in God, Religious Meditation, introducing Martin Luther's immortal choral, "A strong fortress is our God." Kunkel, Charles—c. Old Folk's at Home, concert paraphrase on Stephen C. Foster's popular melody.

IV. Liszt, Franz—Ungarische Fantasie, one of Liszt's greatest concertos for the piano, with orchestral accompaniment, which was the outcome of his 14th rhapsody. A combination has been made that presents all the beauties of the Hungarian fantasia and the 14th rhapsody without the assistance of an orchestra, thus making it the most wonderful and effective of all of Liszt's rhapsody concertos.

## CHARLES KUNKEL.

The picture gracing this page is that of Charles Kunkel, whose fame as a pianist and composer has spread throughout the world.

His most recent work, "Kunkel's Piano Pedal Method," is sufficient in itself to have brought him the lasting gratitude of generations present and to come. The importance of the work was instantly recognized by the World's greatest masters, and praised by them in unmeasured terms. The teachers of the country are fast taking it up and introducing it into their classes as a text book.



Mr. Kunkel has just published a concert paraphrase on the popular melody, "Old Folks at Home," by Stephen C. Foster, which is the best ever written, and appears in the current number of the REVIEW. Some of Mr. Kunkel's piano pieces have reached editions running far into the thousands, notably the Alpine Storm, Southern Jollifications, Humoresque, Vive la Republique, etc.

Mr. Kunkel's entire life has been one of indefatigable work, and he has built up a catalogue of music to which he can point with just pride. No other catalogue in this country has proven of such incalculable assistance to the teacher and student of music. His efforts in the advancement of music and young musicians cannot be overestimated.

Throughout his notable career Mr. Kunkel has been ably seconded by his estimable wife, whose excellence and rare attainments have endeared her to a host of friends.

Faderowski will return to this country next November under the management of C. F. Trethar and will begin his season in San Francisco.

## CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society gave its second concert of the season at Music Hall on the 18th ult. The orchestra rendered Brahms's Symphony No. 2, in D, Handel's Largo and Tschalkowski's March, Solenne. Mr. Friedheim, of Boston, played Liszt's Concerto in E major, with orchestral accompaniment, and Schubert's Mephisto Waltz and Erl King. The principal novelty was Brahms's symphony, which was well received; the work of the orchestra was satisfactory. Mr. Friedheim's renditions were very artistic, abounding in beautiful color and effect, but fell short of actual greatness. In the accompaniment to the Liszt Concerto, played by Mr. Friedheim, the orchestra was scarcely satisfactory.

The next concert takes place Feb. 15th, and will present Gounod's Mass Solenne and miscellaneous selections for solo, chorus, and orchestra. Those who wish to subscribe to the balance of the season of six concerts can apply to A. D. Cunningham, secretary, room 507, No. 421 Olive street.

## THE GERMAN STAGE.

It must be said to the credit of the new director of the Germania Theatre, Mr. Alexander Wurster, that he has so far safely conducted Thespis's cart over the rocky road of difficulties to a gratifying success. During the first half of the season of 1893-94, the most obstinate financial troubles had to be overcome. When even the managers of English theatres in this city complained continually of poor attendance, it was scarcely to be expected that the Germania Theatre would fare better. At last, however, matters have improved with the coming of the new year, and patronage is increasing.

In consideration of the state of financial affairs the rent of the theatre has been reduced \$3,000 to the lessee by the German Dramatic Association.

For the coming months, that is for the second half of the season, several attractions have been announced. On the 29th of January the engagement of Miss Elsa Nilsson begins. This star, who was most favorably received in Chicago as well as in Milwaukee, will appear here for eight nights. The following repertoire has been arranged: "The Last Letter," "Fruit-Fruit," "Vicome of Letorieres," "The Wild Chase," "The Old Song," "Eva," etc.

Before the close of the season the great favorite of the St. Louis German public, the famous tragedienne Theresia Leubner, of New York, will probably charm the audience with her mastery renditions. Negotiations are now pending.

## MARTEAU CONCERT.

One of the very enjoyable concerts of the season was given by Henri Marteau, the violinist, at Music Hall on the 26th ult. Mr. Marteau's playing proved him a wonderful violinist—an artist in every sense of the word. He was twice recalled after each number and responded with pleasure. The other members of the company were rewarded with great favor. Mme. Rosa Linde distinguished herself through her splendid singing.

Fanny Bloomfield-Zeissler's many friends will regret to hear that the mental train attending her Viennese appearance has completely prostrated her, and all her engagements for an indefinite period have been cancelled.

Miss Trenchery, of Alton, gave a very creditable class concert at the Unitarian Church there. A select audience was treated to pleasing and well-rendered vocal and instrumental numbers by the pupils of Miss Trenchery. An entertaining feature of the programme was entitled "Reminiscences of the World's Fair." Miss Trenchery was complimented on the splendid showing of her pupils by the local press.

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King Oscar, of Sweden, himself an excellent musician and performer, has composed an ode in memory of the late M. Gomod. Church music in Sweden owes much to the King. Before Prince Oscar came to the throne he introduced modern music into the Lutheran service. Previous to this only chanting was permitted in the liturgy, with the occasional singing of a hymn.

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*mf*

*cresc.*

*molto cresc. e accel.*

*ff*

*1518 - 11*

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*cantabile.* *rit.* *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *a tempo.* *a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *rit.*

Ped. P Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *molto rit.*

Ped. Ped. P Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

marcato la melodia.

First system of musical notation. The treble clef staff contains a melodic line with a wide interval and a slur. The bass clef staff contains a bass line with a slur. The text "la accompagnamento leggero." is written below the bass staff. Pedal markings are present: "Ped." with a star symbol at the beginning and "Ped." with a star symbol and a double bar line at the end.

Second system of musical notation. The treble clef staff contains a melodic line with a wide interval and a slur. The bass clef staff contains a bass line with a slur. Pedal markings are present: "Ped." with a star symbol at the beginning and "Ped." with a star symbol and a double bar line at the end.

Third system of musical notation. The treble clef staff contains a melodic line with a wide interval and a slur. The bass clef staff contains a bass line with a slur. Pedal markings are present: "Ped." with a star symbol at the beginning and "Ped." with a star symbol and a double bar line at the end.

Fourth system of musical notation. The treble clef staff contains a melodic line with a wide interval and a slur. The bass clef staff contains a bass line with a slur. Pedal markings are present: "Ped." with a star symbol at the beginning and "Ped." with a star symbol and a double bar line at the end.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is for piano and voice. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The voice part has a more melodic line with some grace notes. The score includes various musical notations such as slurs, ties, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "Ped." (pedal) and "L.h." (left hand).

Ped.      ☆ Ped. Ped.      ☆ Ped. Ped.      ☆ Ped.

First system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). The bass clef staff contains a bass line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). Pedal points are indicated by 'Ped.' and a star symbol.

Second system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). The bass clef staff contains a bass line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). Pedal points are indicated by 'Ped.' and a star symbol.

Third system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). The bass clef staff contains a bass line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). The bass clef staff contains a bass line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). Pedal points are indicated by 'Ped.' and a star symbol.

Fifth system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). The bass clef staff contains a bass line with a triplet of eighth notes (marked 3) and a triplet of sixteenth notes (marked 3). Pedal points are indicated by 'Ped.' and a star symbol.

*dolcissimo.*

Ped. \* Ped. \* P \* P \* P \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* P \* P \* P \* Ped.

\* Ped. \* P \* P \* P \* Ped. \* Ped. \* Ped.

\* Ped. \* P \* P \* Ped. \* Ped. \* Ped. \* Ped.

or thus:

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

First system of a piano piece. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords and single notes, with fingerings indicated by numbers 1-5. Pedal markings are placed below the left hand.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Second system of the piano piece. The right hand continues the arpeggiated pattern. The left hand has a more active role with eighth-note runs and chords. Pedal markings are present.

Ped. P P P Ped. Ped. Ped.

Third system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand continues with chords and notes. Pedal markings are present.

Ped. P P Ped.

1.

*IN* *f*

or thus:

Fourth system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand continues with chords and notes. Pedal markings are present.

Ped. Ped. Ped. Ped.

2

*f* *ff* *L.h.*





Alla militare.

11

pp

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music with various fingerings indicated by numbers 1-5. The lower staff is in bass clef and contains corresponding bass notes. Pedal markings (Ped. with a star symbol) are placed below the lower staff at the beginning and end of the system.

The second system of musical notation continues the piece. It features two staves with complex chordal textures and melodic lines. Pedal markings are present at the start and end of the system.

The third system of musical notation shows a continuation of the musical themes. The upper staff has more complex rhythmic patterns, while the lower staff provides harmonic support. Pedal markings are used throughout the system.

The fourth system of musical notation features a variety of musical textures, including chords and moving lines. Pedal markings are placed at the beginning and end of the system.

pp


The fifth system of musical notation concludes the piece. It includes a final measure with a double bar line. Pedal markings are present at the beginning and end of the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a harmonic accompaniment with chords and single notes. Pedal markings are present in the bass staff: "Ped." with a star symbol and a downward arrow. A "cresc." marking is placed above the treble staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a "ff" (fortissimo) marking above a melodic phrase. Pedal markings are present in the bass staff: "Ped." with a star symbol and a downward arrow.

Third system of musical notation. The treble clef staff features a "ff" (fortissimo) marking above a rapid, ascending melodic run. The bass clef staff has a "ff" marking above a similar rapid, ascending melodic run. Pedal markings are present in the bass staff: "Ped." with a star symbol and a downward arrow.

Fourth system of musical notation. The treble clef staff contains a series of chords, some with beamed eighth notes. The bass clef staff contains a series of chords. Pedal markings are present in the bass staff: "Ped." with a star symbol and a downward arrow.

or thus: 

*ff* *molto cresc.* *S*.....



*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*S*..... *strepitoso.* *ff*



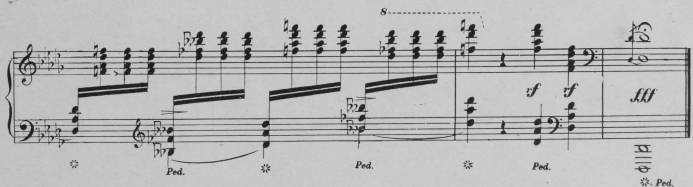
*Ped.* \* *Ped.* \* *Ped.* \*

*ff*



*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*S*..... *f* *ff*



\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# **LIGHT AT HEART.** LEICHTER SINN.

13

Vivace. ♩ - 92 to ♩ - 126.

12.

The musical score is written for piano in 2/4 time. It begins with a tempo marking 'Vivace' and a range of 92 to 126 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into several systems. The first system includes a measure number '12.' and features a 'Ped.' (pedal) marking. The second system continues the piece with more complex fingering and a 'Ped.' marking. The third system includes a 'Ped.' marking and a 'dimin.' (diminuendo) marking. The fourth system is labeled 'FINALE.' and includes a 'Ped.' marking. The fifth system includes a 'dimin.' marking and a 'Ped.' marking. The score concludes with a final measure. The page number '1511-12' is printed at the bottom.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Ped. ☆ Ped. ☆

Ped. ☆

dimin.

FINALE.

Ped. ☆

dimin.

Ped. ☆

Repeat from beginning to ♩ then close with Finale.

1511-12

# BUTTERFLY GALOP.

GALOP CAPRICE.

Vivace ♩ - 138.

Claude Melnotte.

*f* *p* *ff* *ff* *p* *ff* *f* *p*

*Ped.* *Ped.* *Ped.* *Ped.*

*Scherzando.* *8* *8* *8* *8* *8* *8* *8* *8*

*1517 - 7*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and sixteenth notes, some beamed together. Bass staff has a harmonic accompaniment with chords and eighth notes. A dashed line with the number '8' spans the first four measures. A 'Ped.' (pedal) marking is at the end of the system.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. A dashed line with the number '8' spans the first four measures. A 'Ped.' marking is at the end of the system.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. A dashed line with the number '8' spans the first four measures. 'Ped.' markings are at the end of the first, second, and third measures of the system.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and sixteenth notes, some beamed together. Bass staff has a harmonic accompaniment with chords and eighth notes. A dashed line with the number '8' spans the first four measures. A 'Ped.' marking is at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. A dashed line with the number '8' spans the first four measures. 'Ped.' markings are at the end of the first, second, third, and fourth measures of the system.



8...

1. 8...

2. 8...

*Scherzando.*

8...

8...

8...

1517 - 7

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \*

Ped. \* Ped. \* Ped. \*

## Con fuoco.

First system of musical notation. Treble and bass staves. Bass staff has a forte *f* dynamic marking. Pedal points are indicated by 'Ped.' with a star symbol. The system ends with a repeat sign.

Second system of musical notation. Treble and bass staves. Bass staff has a forte *f* dynamic marking. Pedal points are indicated by 'Ped.' with a star symbol. The system ends with a repeat sign.

8

Third system of musical notation. Treble and bass staves. Bass staff has a forte *f* dynamic marking. Pedal points are indicated by 'Ped.' with a star symbol. The system ends with a repeat sign.

8

Fourth system of musical notation. Treble and bass staves. Bass staff has a forte *f* dynamic marking. Pedal points are indicated by 'Ped.' with a star symbol. The system ends with a repeat sign.

## Grazioso.

Fifth system of musical notation. Treble and bass staves. Treble staff has a dolce *dolce* dynamic marking. Pedal points are indicated by 'Ped.' with a star symbol. The system ends with a repeat sign.

8

Con fuoco.

*f*

Ped.

The musical score for 'The Swan' by Camille Saint-Saëns is presented in a two-staff format. The top staff is for the piano (right hand) and the bottom staff is for the celesta (left hand). The key signature is one sharp (F#), and the time signature is 3/4. The score consists of 12 measures. The piano part features a melody with eighth and sixteenth notes, while the celesta part provides a harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) and *f* (forte). Performance instructions such as *Ped.* (pedal) and *Ped.* (pedal) are indicated at the bottom of the celesta staff. The score is marked with a copyright symbol (©) and the year 1900.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a variety of musical notations:
 

- Staff 1 (Treble Clef):** Contains the melody. It begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The melody concludes with a half note G4.
- Staff 2 (Bass Clef):** Provides harmonic accompaniment. It features a steady eighth-note bass line (G2, F2, E2, D2, C2, B1, A1, G1) and chords in the right hand. Pedal points are indicated by "Ped." and "Ped." with a star symbol.
- Ornamentation:** The melody is decorated with mordents and grace notes, particularly on the notes G4, A4, and B4.
- Performance Markings:** Includes "p" (piano), "Cres." (Crescendo), and "Ped." (Pedal) instructions.
- Structure:** The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16.

8

First system of a piano piece. The right hand features a melody with eighth notes and chords, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand. The system concludes with a fermata over a final chord.

*f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped.

8

Second system of the piano piece. The right hand continues the melodic line with some triplet figures. The left hand maintains the eighth-note accompaniment. Pedal markings are present. The system ends with a fermata.

*ff* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped.

Third system of the piano piece. The right hand features a more active melodic line with sixteenth-note patterns. The left hand continues the eighth-note accompaniment. Pedal markings are present. The system concludes with a fermata.

*f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped.

8

Scherzando.

Fourth system, marked "Scherzando." The right hand plays a melody with eighth notes and chords. The left hand plays a steady eighth-note accompaniment. Pedal markings are present. The system concludes with a fermata.

*f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped.

8

Fifth system of the piano piece. The right hand continues the melodic line with eighth notes and chords. The left hand maintains the eighth-note accompaniment. Pedal markings are present. The system concludes with a fermata.

*f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped.

8

Sixth system of the piano piece. The right hand features a more active melodic line with sixteenth-note patterns. The left hand continues the eighth-note accompaniment. Pedal markings are present. The system concludes with a fermata.

*f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped. *f* Ped.

Ped. 1517-7

8

Ped.

8

Ped.

8

Con fuoco.

*f*

Ped. \*

8

Ped.

8

*f*

Ped.

1517-7

Ped.

# ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo  $\text{♩} = 88$ .

Secondo.

The musical score is written for piano and bass. It begins with a tempo marking of 'Vivo' and a metronome indication of 88 beats per minute. The key signature has one flat (B-flat). The piece is marked 'Secondo', indicating it is a second ending or a second part of a set. The score is divided into four systems. The first system features a forte (f) piano introduction, followed by a piano (p) section, and then a forte (f) section with a 'Ped.' (pedal) marking. The second system continues with f, p, f, and mf dynamics, also including 'Ped.' markings. The third system includes fz (forzando), f, mf, f, and mf dynamics, with a 'Ped.' marking. The fourth system features f and mf dynamics, concluding with first and second endings marked '1.' and '2.'. Fingerings are indicated by numbers 1-5 above notes throughout the piece.

# ELLA'S FAVORITE GALOP.

3

Vivo  $\text{♩} = 88$ .

Primo.

Carl Sidus Op. 102.

The musical score for "Ella's Favorite Galop" is written for piano in 2/4 time. It begins with a tempo marking of "Vivo" and a metronome indication of 88 beats per minute. The piece is marked "Primo." and is composed by Carl Sidus, Op. 102. The score consists of five systems of music, each with a treble and bass clef. The first system starts with a forte (f) dynamic. The second system includes piano (p) and forte (f) dynamics. The third system includes mezzo-forte (mf) and forte (f) dynamics. The fourth system includes forte (f) and sf (sforzando) dynamics. The fifth system includes forte (f) dynamics. The piece concludes with a double bar line and repeat signs.



## Secondo.

Primo.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Pedal marking: *Ped.* with a cross symbol. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble and bass staves. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *mf*. Crescendo markings: *cres...* and *cen...*. First and second endings are marked with "1." and "2.". Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Crescendo markings: *cres...* and *cen...*. A "do" marking is present. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*. Crescendo markings: *cres...* and *cen...*. First and second endings are marked with "1." and "2.". A "do" marking is present. Fingerings are indicated by numbers 1-5 above notes.

## Secondo.

Primo.

First system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5. A repeat sign is present.

Second system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f* and *p*. Pedal markings are present. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f*, *mf*, and *fz*. Pedal markings are present. Fingerings are indicated by numbers 1-5. A repeat sign with first and second endings is present.

Fourth system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f*. Pedal markings are present. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features eighth notes. Dynamics include *f* and *ff*. Pedal markings are present. Fingerings are indicated by numbers 1-5.

## STUDY XIV.

Theme and Variation.

Choral in Four Part Harmony. (Greenville.)

## THEME.

Jean Jacques Rousseau, 1712-1778.

Slow.

The musical score for 'THEME' is presented in three systems. Each system contains a treble staff, a bass staff, and a separate line for the pedal. The first system includes a circled 'A' in the bass staff, indicating a specific pedal point. The music is written in C major and 4/4 time, with various fingerings and articulations indicated throughout.

At A the pedal is used to sustain the quarter note F for both the right and left hands; if used otherwise the harmony will sound incomplete.

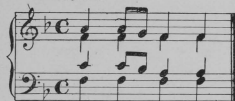
If the tempo were taken fast the following pedaling could be used for the first two quarters of the first measure, instead of the one noted, as the passing notes, G for the soprano, and B-flat for the tenor, would be of such short duration as to make the dissonance scarcely perceptible; in slow time, it is, however, inadmissible.

Example.

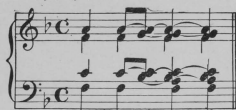
The 'Example' section shows an alternative pedaling technique for the first two quarters of the first measure. It includes a treble and bass staff with a 'Pedal' line below, illustrating the use of passing notes G and B-flat.

Most players for want of requisite knowledge of harmony would indulge in the faulty pedaling, overlooking the G and B flat foreign to the triad F, A, C, as in Example I., producing the effect as if written according to Example II., which is scarcely less harsh than the striking of all the notes written together, as in Example III.

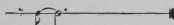
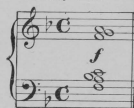
Example I.



Example II.

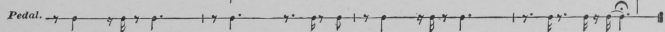
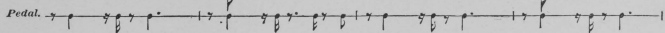
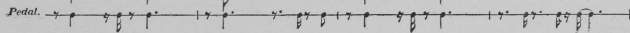
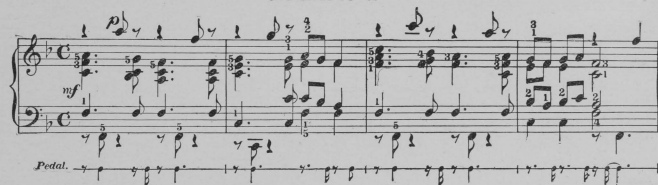


Example III.



## STUDY XV.

### VARIATION.



# STUDY XVI.

Theme and Variation.

Choral in Four Part Harmony. (Adeste Fideles, Portuguese Hymn.)

## THEME.

Anonymous.

Slow.

# STUDY XVII.

VARIATION.

Slow.



The first system of the musical score consists of a grand staff with a treble and bass clef. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A dashed line with the number '8' above it spans the first two measures of the treble staff. Below the grand staff is a single-line staff labeled 'Pedal.' containing a continuous sequence of eighth notes.

The second system continues the musical piece. The treble staff features a melody with eighth notes and some beamed sixteenth notes. The bass staff has a steady accompaniment. A dashed line with the number '8' above it spans the first two measures of the treble staff. Below the grand staff is a single-line staff labeled 'Pedal.' with a continuous eighth-note pattern.

The third system of the score shows the treble staff with a melody of eighth notes. The bass staff accompaniment includes some longer note values. A dashed line with the number '8' above it spans the first two measures of the treble staff. Below the grand staff is a single-line staff labeled 'Pedal.' with a continuous eighth-note pattern.

The fourth system of the score features a treble staff with a melody of eighth notes. The bass staff accompaniment includes some longer note values. A dashed line with the number '8' above it spans the first two measures of the treble staff. Below the grand staff is a single-line staff labeled 'Pedal.' with a continuous eighth-note pattern.

**BUTTERFLIES.****SCHMETTERLINGE.**

Notes marked with an arrow (^) must be struck from the wrist.

Allegro moderato. ♩ - 108 to - 144.

Carl Sidus. Op. 501.

1. *llegiero.*

*FINE.*

*Pod.*

*cres.*

*dimin.*

1511 - 12

Repeat from beginning to Fine.

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# WOODLAND WHISPERS.

## WALD GEFLÜSTER.

3

Allegretto. ♩ - 60 to ♩ - 88.

2.

# THE MERRY HUNTERS.

## DIE LUSTIGEN JÄGER.

Allegro.  $\text{♩} = 60$  to  $\text{♩} = 120$ .

*simil.*

3

*f*

*Ped.*

1. *p*

2. *ff*

*Ped.*

1. *p*

2. *ff*

*Ped.*

*crescendo.*

*a tempo.*

1. *p*

2. *ff*

*Ped.*

1511 - 12

# THE LOST CHILD. DAS VERLORENE KIND.

5

Andante. ♩ - 144 to ♩ - 80.  
*espressivo.*

4. *p sostenuto.*

*cris.* *dimin.*

*cris.*

*FINE.*

*rit.*

# CHILDREN AT PLAY.

## SPIELENDE KINDER.

Allegretto.  $\text{♩} = 144$   $\text{♩} = 80$ .

5. *p* scherzando.

*cres.*

*a tempo.*

*cres.* *cres.*

## 7

1511-12

# LISTEN THE GUITAR. HÖRE DIE GUITARE.

Allegretto. ♩ - 100 to ♩ - 144.  
grazioso.

7. *p dolce.* *simil.*

*simil.* *Fine.* *cres.* *Ped.*

*p*

*dolce.*

1. 2.



## 9

Allegro. ♩ = 120 to ♩ = 144.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is simple and catchy, with a chorus that repeats. The lyrics are written below the piano part. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is written in a single system, and the voice part is written in a single system. The score is in English.

The musical score for 'The Rose Tree' is presented in a single system with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The piece concludes with a 'Fine.' marking and a 'Ped.' (pedal) instruction with a star symbol.

The musical score for 'The Merry Widow' waltz is presented in two systems. The first system is the piano introduction, marked 'p' and 'f', in 3/4 time. It features a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment. The second system is the main waltz, also in 3/4 time, marked 'p' and 'f'. It continues the melodic and harmonic themes established in the introduction, with the treble staff carrying the primary melody and the bass staff providing a steady accompaniment. The score concludes with a final cadence in the bass staff.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 2/4. The melody is written in the Treble clef, and the bass line is in the Bass clef. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of whole and half notes. The score is divided into measures by vertical bar lines. There are some handwritten annotations above the melody, including numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score is written in ink on aged paper.

Musical score for "The Little Boat" (No. 10) by Robert Schumann. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece ends with a repeat sign and a "rit." (ritardando) marking.

# SLIDING ALONG. AUF DER SCHLEIFBAHN.

Allegro moderato. ♩ = 108 to ♩ = 144.

9.

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'Allegro moderato' with a range of 108 to 144 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'p' (piano). There are also performance instructions like 'Ped.' (pedal) and 'Repeat from beginning to Fine.' at the bottom right. The piece ends with a 'Fine' marking and a 'P' (piano) dynamic.

1511 - 12

Repeat from beginning to Fine.

# MIRTH AND FROLICK.

FRÖHLICH UND LUSTIG.

11

Allegro. ♩ 88 to ♩ 120.

10. *p leggiero.*

*Fine.* *simili.*

1. 2. *a tempo.* *p leggiero.*

*Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.*

1511 - 12

Repeat from beginning to Fine.

**BOLD RESOLUTION.****KÜHNER ENTSCLUSS.**

Allegro vivace. ♩ = 100 to ♩ = 138

11. *ff* *risoluto*

*cres.*

*ff*

*cres.*

1511 - 12

This musical score is for a piece titled 'BOLD RESOLUTION' (KÜHNER ENTSCLUSS). It is marked 'Allegro vivace' with a tempo range of 100 to 138 beats per minute. The score is in 2/4 time and consists of five systems of music. The first system begins with a piano number '11.' and a dynamic marking of 'ff' (fortissimo) with the instruction 'risoluto'. The music is written for a single melodic line with a bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. The first system contains measures 1511 and 1512. The second system contains measures 1513 and 1514. The third system contains measures 1515 and 1516. The fourth system contains measures 1517 and 1518. The fifth system contains measures 1519 and 1520. The score concludes with a final measure in the fifth system.

## CITY NOTES.

E. R. Kroeger gave his second monthly pianoforte recital on the 8th ult. at the chapel of the Church of the Messiah, to an enlarged attendance. Mr. Kroeger's programmes are interesting and of high order and the recitals are well patronized. The next concert takes place on the 12th inst.

The two concerts given by the Chicago Orchestra under the direction of Theodore Thomas were prominent events of the season, but were discouragingly attended.

Miss Agnes Gray, the popular violinist, rendered "Razoukz," the "Tango," at the latest musical given by Mrs. F. W. Humphrey at Long Lindell Boulevard, and delighted all present by her playing.

The Morning Choral Society, under the direction of E. R. Kroeger, will give a concert on the 6th inst. On the third Sunday in February, at the Church of the Messiah, the chorus will render two pieces of Gounod under the direction of Mr. Kroeger, who will also play an organ selection, "Chant of the Cherub."

## MUSIC AND RELIGION.

"Where religion has been exalted among man the music has been among the most honorable hand-made things. This union of the barbarous and civilized alike, is a reasonable and natural union. It is not a caprice of fashion, or an arbitrary or accidental connection. The music we know of the real nature and sources of both religion and music, the better we see why they should co-exist and co-operate. Religion is the most ideal interest of practical life, and music is the most ideal of the fine arts. The spiritual ideal of religion lays hold eagerly upon the artistic ideal of music as a fit means for its incorporation, and the music proves singularly suited for the desire. The basal substance of religion is essentially spiritual, but religion in practical life is material, and needs a concrete form, and for this purpose what could be more natural than to utilize such an artistic vehicle as that of the art of tone? Music will certainly not be reached the musical mind, and the musical art until it has justly exhibited its unique aptitude for religious utterance and its unique potency in religious stimulation."

"To recapitulate up to this point. Regarding sacred music as capable of containing a message evidently and powerfully pertinent to the social manifestations of religion, particularly in public worship, we have three ways of controlling the nature of this content or message, three paths always open, earnest and exclusive, the three main directions are, briefly, the personality of religious musicians, the style of religious music, and the words chosen for musical setting. The third way, including the artistic consideration of the setting of the text, I forbear entering upon details since the variety of views here represented about the methods of public worship is too great to mention, and the question proper. But the application of these principles is manifest."

Every musician is not fitted to be a religious musician simply because he is an artist. All kinds of music are not suited to be used as sacred music simply because, artistically, they are interesting, or beautiful. Setting music to religious words of good, does not make the compound fit for religious use unless apart from the music they are thus fit, and unless the setting matches the fitness of the words. These are cardinal principles applicable to every phase of Christianity and to every sincere religious system whatsoever. They are axiomatic principles, needing only to be accepted. And, yet, the history of religious music shows that they have not always been perceived, and certainly always consciously or unconsciously neglected in action. So long as they are unobserved, religious music will be meaningless and neutral, if not false and positively injurious. The religious musician for art's sake cannot move the stubborn fact of experience that the finer art is more potent as its message for good or evil to every participant.

"But there is another equally important side to this matter. We have noted that if music be a language, its content should be consonant with its occasion. We must not forget that the religious musician's actual effectiveness should be diligently cultivated and perfected. Religious music, as we have seen, should be genuinely expressive of something germane to public worship. It should also be powerfully impressive to be really worth while. Spiritual truth is the first of the qualities demanded; spiritual power is the second. The religious musician must be secured by magnifying sincerely on the part of one using such music. The second is mainly to be secured by developing skill and by providing favorable circumstances."

## ORGAN VOLUNTARIES.

Who ever stops in church long enough, asks the *London Musical Standard*, to hear the end of the organ voluntary. Yet, as the organ is the greatest of good music is thus only half heard, even when it is heard at all. It seems a pity that so many capable organists should, Sunday after Sunday, play so much excellent music in an empty pew, or, worse, in a wilderness on the desert air of a church which people are quitting with as much haste as is decent under the circumstances. A voluntary, be it good or bad, different, can not be moved to advantage by a crowd of people on the move, and who, if not engaged on whispered nothings, are by habit so accustomed to the organ going on when they enter the church, that the last thing in the world they think about is to take any notice of what the organist is doing. It would be much better, therefore, to employ much more respectful to the composer (not to mention the interpreter), if the congregation were to sit still, the voluntary is over, regarding it as an integral part of the service, which it virtually is, and which it actually is, as much as the prayers or the sermon, when the organist has an eye to the fitness being the chief thing. It is a pity that the organist present state of things—more seemly, more reverent, more profitable—if it were "the thing" to sit out the voluntary; and a silent exit would be much better than one accompanied by a loud "Amen," which is but too often a mere cover for conversation on bonnets, dresses, and subjects which, other than the music, have nothing to do with the "churchy." Can not some one who moves in high places, and "sets the fashion" in other respects, set the fashion in this respect, and teach thoughtful people that some of the best music that is composed is worthy of better treatment than to be used simply to make a noise, for which people would not even thank him if he did not come back and say, "Thank you?"

Those whom the cap fits may wear it, but it does not fit every congregation, nor does it at all times fit the organist's congregation. An organist never knows but there will be one who will not appreciate the congregation who can understand good music, who appreciates his efforts to render that music better than he can make with his hands. The feast provided for them. An organist of our acquaintance met recently with an encouraging proof that there are not a few who are not without a body, and that pearls are not always laid before those who turn again and rend him who casts them. About three months ago the said organist played Bach's No. 2 minor, and the audience said, "We found that the church, though nearly empty, was not quite empty when he had finished. On reaching the organist a well-known member of the congregation awaiting for him—a member, by the way, whom the organist had not suspected of having any great store of musical knowledge." "Excuse me, Mr. Bach," said the member, "but I do not think you replied the player, telling him what the piece was. 'I thought so,' said the hearer: 'I am very fond of Bach's music, and I should be glad if you would be good enough to play me some more of it.'" The organist replied that he was only too pleased to find that he was appreciated, and he cared what he played, and that he would willingly comply with the request for "some more" of the same sort. From that time the organist in question has had placed in this gentleman's pew every Sunday a list of the voluntaries for the day, and this appreciative hearer, and many members of his family who are present, invariably come to the organist to the last notes of the voluntary long enough to say a commendatory word to the organist as he leaves the church. This is encouragement of a sensible sort; and that organist assures us that in twenty years' experience, he has concluded that life is worth living. A famous divine lecturing to students for the ministry on preaching, told them that the duty of the minister was to preach to the people, and to preach to that one. We advise organists to find out the most cultivated musician in the congregation and play for him. If church people as a body are so ill and dense as not to care for good voluntary, or so hurried that they will not spare five minutes for that purpose, the organist may generally feel pretty safe in saying that no person who is able to appreciate good music well played, and into whose mind the good thoughts uttered by the organist are to be on the mind. But it is a painful thing to reflect upon, that of the hundreds of thousands of church-goers scarcely one in ten thousand either knows or cares two straws about the organ voluntary!"

The Intendant of the Munich Opera House has issued the announcement of an operative prize competition in which all German composers of operas can take part. The prize is to be \$1,500. Among the judges are Hans Richter, Levi, Perfall, Schuch and others. MSS. must be sent to the Intendant by the 1st of March, 1894, and the decision is to be announced in 1895. Operas already performed or printed are excluded. The successful opera is to have its first performance in Munich.

## MAJOR AND MINOR.

John Philip Sousa and his superb concert band filled an engagement at the Academy of Music, Brooklyn, in January, with gratifying success. One of the most taking numbers was the "Alpine Storm," by Charles Kunkel.

Anton Rubinstein, who lately gave three piano recitals in Berlin, has gone to his home in Russia, but, before leaving Germany, he promised to produce his new work, the "Symphonie No. 10," the "Dramatic Symphonie," which will be given with the Berlin Philharmonic Society at its ninth concert of the season on March 5, under Rubinstein's direction.

A death mask of Richard Wagner, hitherto quite unknown to the public, has been discovered by the noted Wagner collector, Herr Oesterlein, in Vienna. Herr Oesterlein secured it last autumn during a visit to Venice, the scene of Wagner's last days. The mask was made by Augusto Benvenuti, one of the most prominent sculptors of Venice, on February 13, 1883.

Robert Franz, the celebrated German songwriter, lately deceased, conscientiously worked out all his songs with this as his motto: "Every true lyric poem holds latent within itself its own melody." "I do not make my music to the text," said he, "but I make the text to my music." A commentator adds: "This idea of the poem containing within itself, secreted, its own song, is wonderfully suggestive and mystic, yet a most practical theory; the poem may be of any length, of any affinities, and to dwell in the midst of a possible song, just as a flower dwells in a sphere of air, which is perfumed by its own effluence, by its own inner spirit." If this be so, may we not also conceive of a landscape containing within itself its possible music, palpable to the eye? If there be reason in this use of scenic terms in music, it must lie here: namely, that the musical genius finds music, as he does, sacramentally hidden within nature, so that he might catch it, even with the help of the apostle St. Paul, and with the same humble awe, "The invisible things of Him are clearly seen, being perceived by the things that are made."

Beethoven, it is admitted, was the king of musicians; he was no theorizer, he had no hobbies of his own to work out. Music flowed from him spontaneously and unconsciously, and he was not a genius; but in reading his life we will find that he did not get his music direct from the clouds, nor did he simply evolve it from his own inner consciousness, independent of the world around him. He opened his eyes widely, and looked deeply and earnestly into the world in which a good Providence had placed him. The world of nature, the world of poetry and all literature, and of religion, which he saw, was a constant source of inspiration to him. He read the books which he took into his country, taking his sketch book with him, and noting the melodies as they flowed in upon him. We find again, that after reading Shakespeare's "Tempest," he was moved to write the Sonata Op. 31, No. 2. The early career of Napoleon inspired him to write the *Symphonie Eroica*. The Church, too, was to him a source of inspiration, and he was not at all bounded by it—touching this present life at every point, but reaching out into eternity; and in his later days he entered with enthusiasm and devotion into the service of the Church, and the result was the glorious Mass in C minor.

Three symphonic pieces written by Edvard Grieg, for Bjørnson's songs, have been brought out with great success. They were played at the first concert of the winter season of the Copenhagen Concert Society.

"*L'Art Musical*" states that a manuscript of Mozart's has recently been sold for £110. It contains the six sonatas which Mozart composed at the age of 18, during his first visit to Paris. The manuscript was shown at the Vienna Exhibition in 1892.

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